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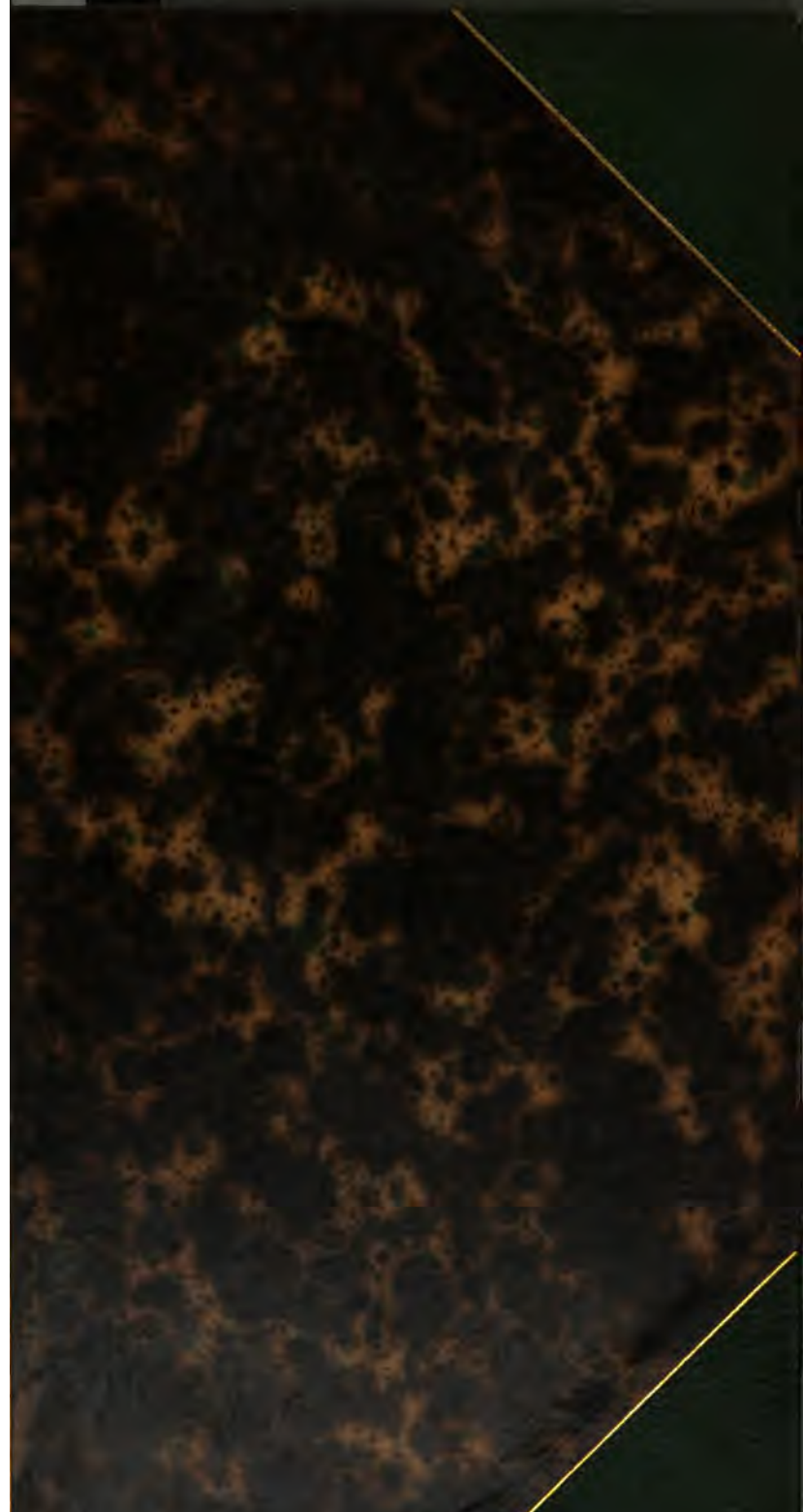
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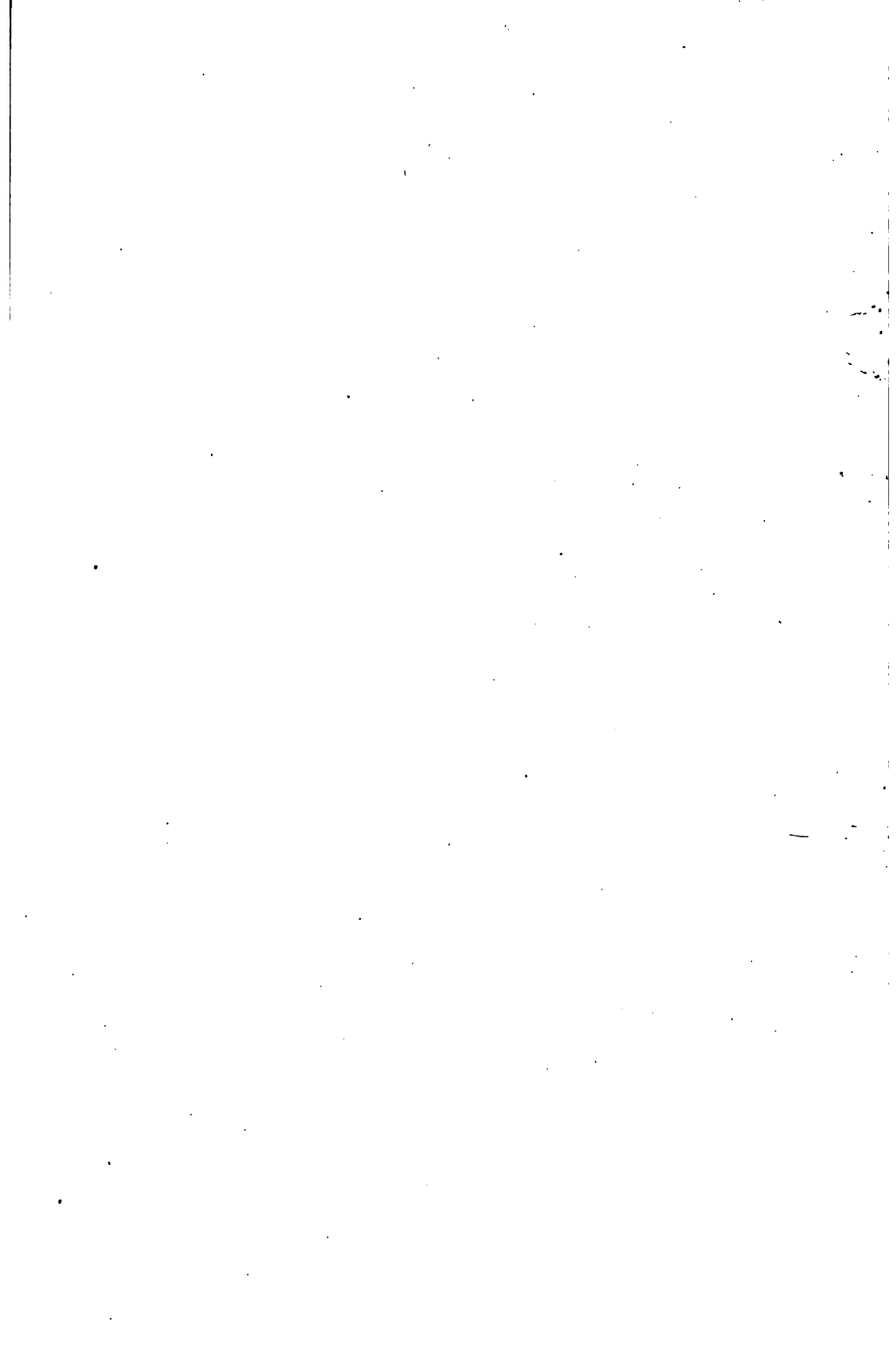
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Nov. 1. 1895.

ABOUT ETCHING.

PART I.

NOTES BY MR. SEYMOUR HADEN

ON

A COLLECTION OF ETCHINGS BY
THE GREAT MASTERS

LENT BY HIM TO THE FINE ART SOCIETY'S GALLERIES
TO ILLUSTRATE THE SUBJECT OF ETCHING.

PART II.

AN ANNOTATED CATALOGUE OF THE
ETCHINGS EXHIBITED.

148 NEW BOND STREET.

1878-9.

THIRD EDITION.

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PREFACE.

AN impulsion has of late years been given to the subject of Etching in this country, for which I cannot but hold myself in some measure responsible, and which I am aware has done both good and harm : good, inasmuch as it has taught us to be dissatisfied with the colourless platitudes of modern steel engraving ; harm, as it has led many, uninformed as to its processes and the principles which should govern it, to misapprehend the true aim and end of Etching as a painter's art.

The time, therefore, would seem to have come when I should do what is in me to put this right. Hence the present Exhibition. If it prove as interesting to others as the Collection of which it is a part has been through long years of more engrossing work a rest and a lesson to me, I shall be repaid for the little trouble I have had in its arrangement.

The Notes which have been written to accompany the Exhibition are mainly explanatory. If Etching is a mystery, their aim is to solve it ; if

its capabilities have been overrated, to define their limits ; if underrated, to plead for their extension ; if it is an art worthy of revival, to revive it. They endeavour to effect this end by such a cursory estimate as their disjointed nature permits of the part played by the old Etchers in the history of Art, and especially by the chief of them, Rembrandt ; by a comparison of Etching and Engraving, of the etching line and the burin line, and of the special qualities of each ; by a glance at the theory that Etching implies imperfect drawing and the loose treatment which belongs to the sketch ; and finally by a consideration of what good drawing is and of the part which it plays in the production of expression ; and of the kind of previous knowledge and skill which is required by the Etcher.

F. S. H.

38 HERTFORD ST., MAYFAIR,

Nov. 21st, 1878.

ABOUT ETCHING.

PART I.

NOTE I.

EXPLANATORY.

SOME months ago I undertook, at the instance of the Fine-Art Society, to do two etchings,—‘Windsor’ and ‘Greenwich,’ and at the same time to say something general on the subject of Etching and to illustrate what I had to say by reference to such of my own etchings as were then in course of publication, and which were to be transferred to the galleries of the Society for the purpose. I at once felt, however, that in this I had made a rash promise, and that however useful such a reference might be to the elucidation of my own practice it would do nothing towards the illustration of the whole subject, which, after all, was what I understood to be the aim of the Society. Hence, at the eleventh hour, I proposed the amendment that I should lend to the Society such a portion of my collection of Etchings by the Old Masters as would properly satisfy this end; and hence it is that, though now too late to withdraw my own work, the Society’s main gallery has come to be filled with the nobler work we see.

NOTE II.

OWN REASONS FOR ETCHING.

Meanwhile, as these notes would be of no interest if made up of the opinions of others, I shall not be misunderstood if I first account for the preference which for many

years I myself have had for drawing as a pursuit, and for the point as a medium of expression.

Sixteen years ago, while reporting on the educational and instrumental appliances of modern surgery in the International Exhibition of 1862, I wrote as follows: 'It is surprising that while so much is being done to prepare the student of medicine and surgery for the difficulties of his career, nothing is done to educate his eye and hand. Such an item in his education is essential, and nothing in my judgment would more directly and pleasantly conduce to it than the practice of drawing and modelling from Nature. How much sooner would the eye accustomed to observe and estimate closely differences of colour, aspect, weight, and symmetry, learn to gauge their aberrations as the signs which make up the *facies* of disease; how much better the hand, trained to portray them accurately, be able to direct with precision and safety the course of the knife?' Nothing came, however, of the suggestion; and it has perhaps not even yet occurred to those of my distinguished *confrères* who delight to spend their short holidays in the practice of art, how serious a matter of skilled training lies at the bottom of their practice.

NOTE III.

OWN VIEWS OF ART.

As a ready way of explaining these I have, also, not thought it undesirable to reprint the following letter, which was written to M. Philippe Burty, and published in the *Gazette des Beaux Arts*, in 1864. I apologise for its not being in English:—

' . . . a mon avis les facultés artistiques sont innées; elles ne s'acquièrent point. L'art est une émanation morale & intellectuelle que l'étude peut développer, mais qu'elle ne saurait faire naître.

‘Ce qui prouve que l’art procède toujours d’un sentiment inné, c’est que l’œuvre de chaque maître a son caractère tout spécial & qu’il ne ressemble en rien à l’œuvre de tel autre maître de force égale. Voyez Velasquez, le Titien, Raphaël, Rembrandt, Dürer. Que peut-il y avoir de plus divers que la manière dont chacun de ces maîtres aurait interprété la même chose? N’est-il pas évident que cette conception individuelle était innée & qu’aucun précepte, aucun exemple n’auraient pu la produire? La doctrine académique (& en disant ceci je n’entends point parler de l’enseignement toujours indispensable des premiers principes de l’art), peut fournir les disciples d’une école établie, école basée sur les données d’un goût plus ou moins éphémère, mais elle ne saurait produire un artiste original. Au contraire, elle entravera son développement. Je suis donc ennemi déclaré des Académies comme étant des écoles trop spéciales d’éducation. Je m’oppose “aux préceptes & à la pratique de l’art,” tels qu’elles les enseignent. Je redoute surtout l’influence des distinctions qu’elles décernent autant que celle des exhibitions qu’elles ouvrent. Je crois que toute originalité doit succomber sous le poids de cette influence; qu’elle arrive nécessairement à assimiler un artiste à l’autre; & que, avec des éléments ainsi réunis, les Académies ne peuvent former que ce détestable ensemble qu’on appelle communément “Ecole.” C’est l’artiste, au contraire, qui doit se créer son école; il ne lui reste qu’à chercher les moyens d’interpréter ses impressions.

‘Je crois aussi que le *vrai* sentiment artistique n’est donné qu’aux natures élevées; que l’esprit vulgaire ne saurait produire le beau, de même que l’esprit déloyal ne saurait trouver la vérité. Les productions artistiques reflètent l’âme de l’artiste; vous y voyez tour à tour toutes les passions humaines. Ce sont des hommes qui défilent devant vous dans leurs œuvres.

‘Quant à la pratique de l’art, je n’accorde qu’une place relativement secondaire à la supériorité technique, & à toutes ces qualités qui se communiquent par la tradition, & qui sont, par conséquent, à la portée de tout le monde. L’artiste doit se rendre maître du procédé au point de donner une belle forme à sa pensée. Qu’il aille trop loin, & les moyens deviendraient le but; les sentiments & la pensée, au lieu de dominer, seraient emportés par la facilité. Je ne fais aucun cas non plus d’un travail trop minutieux. L’élaboration d’un détail absorbe du temps. Dépenser trop de temps sur un tableau, c’est affaiblir sa conception,

enterrer son inspiration. Le premier jet émane de l'artiste, l'élaboration est la part de l'ouvrier. C'est ainsi que les grands maîtres travaillaient rapidement, sentant que le feu sacré se consume vite. Ils n'attendaient pas que le flambeau divin s'éteigne, une nouvelle torche les éclairait déjà.

‘Quant au genre qui, pour moi, se prête le mieux à la représentation—si personnellement je préfère le paysage, c'est parce que je le sens plus abordable. La nature s'y présente sous un aspect arrêté qui me permet de la fixer, tandis que la peinture de figure, d'action, représente des mouvements ou des émotions passagères moins propres à rester en permanence devant mes yeux.

‘Donc, l'art étant une puissance intellectuelle & non pas seulement une faculté imitative, il importe fort peu de quel procédé nous nous servons. Je crois que la pointe vaut le crayon, comme la brosse vaut le ciseau, mais qu'il faut nous en servir en peintre non en graveur, en poète non en artisan ; qu'il faut être poète & peintre, l'un & l'autre, maniant la pointe parce que c'est cet outil qui, par hasard, se trouve sous nos mains. La pointe devient alors un interprète vivant, & le simple trait une expression intelligente. Les eaux-fortes des maîtres sont empreintes d'une individualité aussi forte que leurs tableaux. L'eau-forte est donc aussi véritablement un art que la peinture.

‘... Quant à l'eau-forte & au procédé actuel dont je me sers, on peut le considérer sous les trois aspects du dessin, de la morsure & de l'impression.

‘Le Dessin, qui comprend le choix du sujet, son traitement, les instruments employés & la manière de s'en servir, est naturellement le plus important. Le génie, le goût de l'artiste & les sentiments qui l'inspirent, tout s'y trouve. D'après ce que je vous ai déjà écrit, vous comprendrez que c'est presque entièrement pour l'aspect général, pour le coloris & pour le sentiment que je me mets à travailler, & que, dans le choix du sujet, je ne considère que très-peu les objets & encore moins les détails. Le charme de la nature, l'allure qui nous attire, sont des choses qui n'ont aucun poids, aucun volume, & qui, comme la lumière, s'envolent. Ainsi, j'insiste sur une exécution rapide, &, quant aux détails, insouciant. La pointe ordinaire est un instrument peu favorable à ce genre de travail. D'après mon expérience, je trouve qu'une pointe aiguë sur un manche léger, comme l'aiguille en usage ordinaire, pénètre le vernis & s'enfonce dans le cuivre, ce qui fait

que les traits, au lieu de cheminer facilement, s'arrêtent brusquement. L'instrument dont je me sers pour toute sorte de travail, tant fin que gros, est un style d'acier grand comme un crayon mine de plomb, solide, pesant, & pointu aux extrémités : l'une de ces extrémités étant assez fine, l'autre plus obtuse, ni l'une ni l'autre positivement aiguë. Un tel instrument, légèrement balancé dans la main, pénètre le vernis par sa propre pesanteur & glisse par-ci par-là sur le cuivre sans en blesser la surface. C'est là le secret, je n'en doute pas, de la liberté qui distingue les traits de Rembrandt. Turner, qui était habile eaufortiste, se servait d'un bout de fourchette attaché à un morceau de bois. Pour les forts objets sur le premier plan & pour les contours larges, je me sers de l'extrémité obtuse du style, non pour épaissir les traits, mais parce qu'on peut s'exprimer encore plus rondement. Le cuivre étant légèrement verni, je commence à dessiner à grands traits avec la pointe obtuse & je finis le jour même avec la plus fine, & j'ai toujours remarqué que celles de mes œuvres qui n'ont pas été commencées & terminées le jour même restent sans force et peu harmonieuses.

'Ainsi que le dessin, la MORSURE doit être rapide & vigoureuse, & faite, sinon à l'endroit même, au moins avant que l'impression qui a créé le dessin ne soit effacée. Par conséquent, au lieu d'un acide quatre ou cinq fois dilué, j'emploie un tiers d'acide avec deux tiers d'eau. Avec un tel mordant, on incise profondément le cuivre sans trop élargir les traits, tandis que l'action protactée d'un acide faible, par un mouvement de capillarité, finit par manger & creuser le vernis. Cependant l'exact degré du mordant doit être selon la dureté & la gravité du cuivre, & aussi basé sur la température & l'humidité de l'atmosphère. En hiver, il faut un acide plus fort qu'en été, &, à cause de l'humidité & des courants d'air, plus fort à l'air qu'à l'abri. J'ai essayé plusieurs fois à mordre sur l'endroit où se faisait le dessin, c'est-à-dire en plein air, & j'ai toujours trouvé qu'il était nécessaire de fortifier l'acide. En Angleterre aussi, nos cuivres étant plus durs, plus martelés qu'en France, les traits qui résultent de l'action prompte de l'acide fort sont plus nets, plus incisifs que chez vous.

'Si, après la morsure & après que le vernis a été enlevé, on veut se servir de l'aiguille (la pointe sèche) comme faisait si souvent Rembrandt, il faut que l'instrument soit tenu obliquement par rapport à la surface du cuivre & que la pointe fasse avec le cuivre un angle aigu & non pas un angle droit. Tenu verticale-

ment, & abordant le cuivre à angle droit, les marges du trait sont également comprimées & il en résulte qu'il y a peu de *barbes*, &, à cause de cette compression du cuivre, ces traits à pointe sèche sont plus difficiles à effacer que les traits mordus. Pour avoir des barbes, il faut qu'une de ces marges soit évertie (retournée), & cela ne s'obtient qu'en abordant le cuivre comme une charrue.

'Quant à l'IMPRESSION, il me semble que tout eau-fortiste doit être son propre imprimeur—que c'est une partie intégrante de son art. Ce n'est que lui qui peut donner le caractère nécessaire à son œuvre, qui peut décider au juste entre les noirs & les gris, les clairs & les obscurs. Delâtre, artiste autant qu'imprimeur, est, par excellence, l'imprimeur des eaux-fortes. Personne, comme lui, ne sait donner la richesse du coloris, la véritable impression de l'art opposée à la mécanique. Mes eaux-fortes lui doivent beaucoup. Cependant il faut quelquefois un traitement plus fin, moins robuste. C'est le moment que l'artiste seul peut comprendre, & que Delâtre lui-même sera le premier à apprécier.'

NOTE IV.

THE ENGRAVER'S ART.

The way being so far cleared, it may not be amiss that the next note should be on the subject of Engraving generally, and as to how, when it fell into the hands of the painter, it came to be merged into Etching.

As the motive of this note, and, indeed, for nearly all I shall have to say, will be found in the three following paragraphs, I think it best to give them first, as a sort of text:—

'Could we chain down the original artist to the engraver's stool and get him to carry his work as far as he could with intelligent execution, we should have a "finished" engraving far more valuable than any etching.'—'V.'

'L'eau-forte était le délasement et le caprice favori des maîtres. Ils jetaient sur la planche l'idée ou la conception que le pinceau aurait

ralentie; ils dessinaient sur le vernis comme sur le papier. Leurs plus intimes confidences sont écrites sous cette forme libre et rapide; car l'eau-forte d'un grand peintre suppose toujours un éclair de verve qu'il n'a pas voulu laisser refroidir.'—*Paul de St. Victor.*

'Etching, "a blundering art."—*J. Ruskin.*

If we take the great roll of engravers on copper from the invention of the art in the fifteenth century to its decline in the nineteenth, we find that, with the exception of a few men who interposed and for a time practised a novel method, it consists entirely of workers with the burin or graver. Secondly, that these burinists divide themselves into two classes,—*those who were original artists and engraved their own works, and those who copied or translated the works of others.* The first of these groups, which may be designated that of the Painter-engravers, and which represents the use of the burin in its simplest and purest form, begins with Martin Schoen and has its perfect type in Dürer. The other, that of the Line-engravers commonly so called, takes its impulse from Goltzius, Cornelius Cort, and Agostino Caracci, and brings their innovations, with but slight modifications, down to our time. The Etchers and the Mezzotinters appear to have come in somewhat, as it were, *en contumace*, the first to protest with the early engravers in favour of greater liberty and a more natural treatment—the last with the Mechanical Engravers for a more painter-like quality. We find, as might be expected, little bond of union between these two main groups beyond the plate they worked upon. The early painters with their imperfect chymistry appear to have been content to use the graver as the only tool known to them capable of ploughing the copper, and some of these, being great masters, so far triumphed over the instrument as to produce with it work which excites our wonder and admiration to this day; but the moment the possibility of acting upon the plate by an implement used like a pencil was shown to them, the burin fell from their hands and they became Etchers; while the graver

descended at once to a class of men who thenceforth undertook, by a slow and laborious process, to which the instrument was not ill-adapted, to reproduce the works of others; and no sooner had they obtained possession of it than they seemed bent on showing to what extravagance its use might be carried, and how independent it might be made of the painter's art. Ridiculing the attempts of Marc Antonio to make it effective as an agent of expression, they proceeded at once to show how tones might be rendered by lozenge-shaped intervals with or without a dot in the centre of each—the bursting rain-cloud by an arrangement of concentric curves not unlike the engine-turning at the back of a modern watch—atmospheric backgrounds by a sort of tooling having something of the effect of watered silk, and skies by a machine. *There is not, therefore, and there never was, anything that could be called a rivalry between the Etchers and the later Engravers. They represent distinct classes—the class of artist and the class of copyist,—a distinction to be firmly insisted upon, partly because it is a radical distinction, but principally because we shall have to show that the adoption of the tool, (except in the case of the painter-engraver, who, it is to be remembered, was an original artist,) implies the practice of a secondary art.*

NOTE V.

ETCHING COMPARED WITH ENGRAVING—THE ETCHED LINE WITH THE ENGRAVED LINE.

The comparison of the etching-needle with the burin is the comparison of the pen with the plough. In one case a finely-pointed style obedient to every movement of the sentient hand—in the other a tool driven by the elbow against an object brought to meet it half way;

in one case suppleness, liberty, rapidity and directness of utterance, and the faculty of keeping pace with ideas as they are formed—in the other, the combined action of two hands and the active opposition of two forces—that of the instrument against the plate, and of the plate against the instrument. What wonder that the line described by one should be free, expressive, full of vivacity—by the other, cold, constrained, and uninteresting ; that one should be personal as the handwriting—the other without identity ; that the difference between the two should be, in point of fact, as the difference between any two things of which mechanical effort is the parent of one, and brain impulsion of the other. The able writers who contend that more painter-like qualities are to be obtained from the burin than from the point, have only to reflect for a moment upon the fashion of the two instruments and on the way in which they are used ; on the mobility and independence of one, and the limitations and restraints which its very form imposes upon the other. What infinite memoranda may not be made by the point while the burin is delving its conventional and inexpressive furrow ! Take but a single instance, and that a small one, of the work of the point—the little portrait two inches square of Rembrandt's mother—(70), the finely-drawn mouth, full of shrewd experience and ironical humour—the puckering inward of the upper lip—the flaccidity of the soft parts of the face as they hang from their attachments above, or lie loosely on the flattened bones beneath—the half-drooping, half-corrugated, lid (sign of vigour in age) just disclosing, and that with surprising archness, the small grey iris—the arching upwards in expressive folds of the brow on the same side—the age of the forehead—the minute point (marvel of observation in an artist who had enjoyed none of the benefits of academical teaching) of the end of the right nasal bone over which the fleshy part of the nose has slightly sunk, and the consequent want of symmetry between the two sides of the nose, itself—and lastly, the intelligent establishment of the planes which compose the head, and the attribute of

expression which pervades the whole. Here is a portrait, I had almost said by an amateur, for Rembrandt when he did it was still an inmate of his father's mill. What do our figure-painters say to it? Is it well drawn? Or our engravers? What if it had been done by the burin and a month bestowed upon it instead of a sitting?

The properties of the etching line are, in point of fact, almost wholly mental—those of the engraved line wholly, or almost wholly, mechanical. The mental properties of the etching line are originality and personality, so that we actually recognise a line of Rembrandt or of Claude; out of which properties, again, come the qualities of expression, delicacy, colour, tenderness, and whatever else the artist is capable of. *The burin line being without either originality or personality is without mental expression, except such little as may be evolved from it in the act of copying.*

We ought to respect the triumphs of the line engravers, therefore, as we do triumphs over difficulties of any kind, but we may properly demur to the *dictum* which would impose their works upon us as anything more than the ingenious application of instrumental and manual skill to the perfection of a secondary art, and altogether repudiate the pretension which would set them above 'any etching.'

NOTE VI.

WHY THE OLD MASTERS ETCHED.

But how was it, it may be asked, that the Old Masters came to make Etching—'Painter's Etching' as it was called to distinguish it from Engraver's copy—an essential part of their practice, and that with us moderns it is even yet a neglected and comparatively misunderstood art? The answer is obvious. Etching is a direct and personal, as well as a reproductive, art, and,

in the days when locomotion was difficult and communication limited, it was at once a means of extending the reputation of the artist and enlarging his market, and of putting into the hands of persons at a distance and of modest fortunes work as original as his painting, at a nominal cost. The engraving of the present day, or even of the day of the great English mezzotinters (who may be said to have done for Reynolds what Rembrandt did for himself), supplies the same want in a much less perfect degree, seeing that the engraver's work, however useful in disseminating design, is, as to execution and expression, but speech at second hand, while Etching is utterance *à vive voix*. *Etching, therefore, and with reason, entered largely into both the Practice and the Commerce of Art in Rembrandt's day.* Simple people like ourselves profited by that commerce; nor have we in these later times any reason to complain of it, since it enables us to possess and enjoy, at a comparatively moderate cost, not one but a dozen of his undoubted works. I venture to think the modern painter much to blame for his indifference to so original, prolific, and passionate an art—an indifference to which we owe the absurd idea that has come to be spread abroad that Etching, the most difficult of the Arts, is fitted only for the amusement of the amateur,—and the Royal Academy no less so when it admits Engravers to a share of its honours and excludes original Etchers.

NOTE VII.

ALL ART CONVENTIONAL.

But etching being an art which expresses itself by lines, and the line, since there is none in Nature, (*see Note IX.*) being the acme of conventionalism, how comes it that we attach either beauty or value to the etched line? It is

precisely because the best art is conventional—that is to say suggestive rather than imitative—that we may properly do so. With the relatively coarse materials at his disposal—his canvases, his hog-tools, and his battery of opaque pigments—the painter does not seek to *reproduce* the morning mist and the noon-day haze; he seeks to *suggest* it. The sculptor does not make his statue of marble because marble is like human flesh; but because, while it permits perfection of form, marble suggests for human flesh a purity which it is the graceful province of Art to claim for it. If he painted the eyes and eyebrows, to make his statue ‘like nature,’ he would descend at once from the regions of Art into the abysses of Realism, and instead of exalting humanity, degrade it. It matters little, therefore, what implements he may choose wherewith to express his thoughts, provided they are such as lend themselves to the suggestive power which he may feel himself to possess, and as enable him to speak with that power to others. If he be by temperament a colourist, he will choose colour; if his ideal be form, marble; if a poet, words; if an etcher, the concentrativeness of the point. Nor would the physiologist be at a loss to explain the nature of this concentrativeness, and why it is that the indications of the point are more direct and incisive than the broader manifestations of the brush. This is not the place in which to discuss such matters, but that it is true may be inferred from the strong personal character which attaches to the line of Rembrandt and the line of Claude, and which warranted those artists in adopting the line as a means of Art expression. It is, as it were, the handwriting of the men, and the meaning conveyed by such writing is the stronger that it depends neither on colour nor on any of the material adjuncts of the Painter’s art. Art, therefore, is undoubtedly to a great extent a conventional expression. Imitative, or, as it has come to be called, realistic art—that is to say, an art which undertakes to reproduce objects as nearly as may be in their verisimilitude—is, as compared to the fine

art, which depends mainly on suggestion, no art at all. If it were, the artificial flower-maker would be the greatest of artists, and waxen fruit, coloured *more naturæ*, the highest form of art. To say of the etched line, therefore, that it is 'merely suggestive,' as I have often heard it said, is not to depreciate but to acknowledge its power and to pay it an involuntary compliment of the very highest order.

NOTE VIII.

DOGMATISM IN ART.

'Etching, "a blundering art."'—*Mr. Ruskin.*

I respect Mr. Ruskin. I admire his honesty of purpose and outspokenness, and I shall *not* bring an action against him because he says that Etching is 'a blundering art.' I am content to oppose to what he says that which we see here—the 'Lutma' of Rembrandt, the 'Family' of Ostade, the 'Bouvier' of Claude. Meantime I reprint a paragraph which was written years ago:—

The theory that Etching supposes imperfect drawing and the loose treatment which belongs to the sketch, I believe to arise out of the fact that, in the more open parts of the picture—in the parts, for instance, in broad sunshine—it is the practice of the best Etchers to put little apparent work. It is, however, precisely in those parts that selection, skilled drawing, knowledge, and that peculiar reticence which I have spoken of elsewhere as the 'labour of omission,' are most required. The Etcher it is true works, or should work, from nature: but there

is nothing in this, or in the plate, or in the mode of drawing on it, which proves that his concentration is less than that of the painter in his studio, or that his task is an easier one. Rather the reverse. For the painter by overlaying his work may modify and correct as he goes on. Not so the Etcher. Every stroke he makes tells strongly against him if it be bad, or proves him to be a master if it be good. In no branch of art does a touch go for so much. The necessity for a *rigid selection* is therefore constantly present to his mind. If one stroke in the right place tell more for him than ten in the wrong, it would seem to follow that that single stroke is a more learned stroke than the series of ten by which he would have arrived at his end. His great labour is to select, to keep his subject open, to preserve breadth, to establish his planes, and to secure for them space, light, and air. If he succeed in expressing his whole picture in this broad way the common observer will see in his work only a 'sketch;' but the faculty of doing such work supposes, as I have said, a *concentration and a reticence* requisite in no other art, and which will altogether escape him. He sees an easy-looking result, and the idea of 'facility' immediately occurs to him, and furnishes him with a ready explanation of it. The more masterly it is, the more 'sketchy' he finds it, and if it be still more masterly—that is, if the art in it be successfully hidden—the greater the chance that he will see little or nothing in it. The labour which is in it—that is, *the labour of selection and omission*—being an inappreciable quantity, is just that which will be probably lost upon him. Now let us suppose the converse of this—a feeble, uncertain artist, seated before Nature with a copper-plate and a needle. He has painted many a picture, and, by dint of searching with opaque materials, has earned the reputation, such as it is, of 'finish.' For the first time he finds himself under the necessity of considering every stroke. He begins, and has soon made a hundred where a master would have made one; but he goes on, and, at the expense of many qualities which, as a

painter, he would have held dear, he arrives at last. 'How finished!' says one; 'How worthless!' another—for the last knows what the first possibly does not, that it is one thing to cover a plate with work till the effect has been obtained, and another to obtain it with little, or rather with the appearance of little. Etching is not painting, but an art—though in close alliance with painting—in all respects distinct. He who so mistakes its end, intention, and scope, as to overlay his work till all brilliancy and transparency have gone out of it, is confounding two things and only labouring to produce opacity.

But of all the modern misapprehensions connected with Etching—once accounted an art in which only a master could excel—is that which supposes it to be particularly suited to the half-educated artist. The experience which has arisen out of close observation and practice and which enabled the old Etcher to express himself promptly and by simple means, is in these days, it would seem, a proof that his treatment is loose and that he deals only in indications. The fact that he has learnt to select essentials and reject non-essentials, and especially if he be able to do this before nature, that he is merely sketching; in short, the very qualities which even a great artist is the last to arrive at—simplicity and breadth—are, if he can achieve them by Etching, for some unaccountable reason quoted to his prejudice. For myself I am well persuaded that Etching, of all the arts, is the one least fitted to the amateur; supposing, of course, the amateur to be the person he is generally described to be. But there are amateurs and amateurs. There is the amateur who loads himself at fabulous prices with whatever the professed artist is ready to supply him with, and there is the amateur who would think twice before he accorded space on his walls to the popular picture of the year. There is also a point at which, from mere force of work, Amateur and Artist become convertible terms.

NOTE IX.

WHAT GOOD DRAWING IS AND WHAT IT IS NOT.

I have said that in proportion as the Etcher has arrived at a learned simplicity his work is likely to be accounted a sketch. I am therefore not surprised to hear that good drawing is not to be looked for in it. I fear I may not clearly understand in what sense the term 'good drawing' is here used. Good drawing, we may be told, is a correct expression of form by a line or a series of lines exactly laid down. I do not think it is. I think that good drawing is the correct representation of any object or series of objects as they appear in nature ; that it is the art of conveying on the flat an impression of what the eye sees in space ; that it is an aggregation of values, a bringing into juxtaposition and harmony and relation and balance every one of the surfaces which compose a picture in relief. But planes and surfaces are not lines, and cannot be expressed by lines except in the conventional sense. The cube which is before us, the book which is upon the table, and the table itself, present us with certain facets which are in opposition, or in apposition, or at various angles one with another ; but there is no line, or anything like a line, between any two of these facets. The cube asserts itself by the physical properties which belong to a cube, not by a line which divides it from the table, or the table from it, or it from surrounding objects. He, therefore, whose eye is sensible of the properties which belong to material bodies and of the relative value they bear to each other, and whose hand can express them—it matters not how, or how rapidly—can draw them. He who fails to convey them in their reality, however legitimate and consecrated by usage his mode of procedure, cannot draw them. If, having made an exact outline

of their forms, the *ensemble* of his work fail to convey this idea of their reality—he cannot draw them. The imaginary lines which compose the *contour* of the human hand may be laid down with the utmost precision, but if they fail, as they are likely to do, to convey the idea of the hand in its attributes as an active member of the body, they have not succeeded in drawing it. Whereas, a great master or a great genius, who, by a process thrown off by his brain—he knows not how—holds it out to you, plants the thumb firmly on the table with a pressure that may be felt, and gives it the exact relation which it should bear to the body of which it is a member, has drawn it. Nor have the means he has employed, or the rate at which he has accomplished his aim, anything to do with the question, unless, indeed, we may infer (which is reasonable) that he who attains his end rapidly is, *tant soit peu*, a more able draughtsman than he who arrives at it slowly. By masterly work we do not, of course, mean the impertinent scratches which conceited people are in the habit of employing to produce a vulgar effect, and which Mr. Ruskin with his usual happiness of diction has called ‘attitudinising with the Etched line,’ but that sort of work which supposes reflection, knowledge, and power, brought to bear upon every single stroke. The man of feeling being one, and the man of rules being one, the first, without misapprehending the value of good drawing, is anxious above all things to seize expression; the other, that in doing so his point or his brush, it matters not which, swerve neither to the right nor to the left. Shall he stay, then, to efface the false trait and lose the expression, or ignore the mechanical defect and preserve it? Let him, I say, on no account lose it, and if in preserving it he offend precision, let him—as Rembrandt and as Reynolds did scores of times before him—offend. Between genius and precept there lies, in fact, an unfordable gulf. Let us neither be carried into license by the one nor shackled by the other. If Rembrandt found it better to study drawing through the medium of expression, let not him who has

been taught to consider expression subordinate to form judge him. If Velasquez, as is evident by a comparison of his earliest with his later pictures, evolved the power of drawing by a touch of his brush, let not him who is incapable of appreciating that peculiar mode of acquiring force call it 'mere' suggestiveness. Let Ingres have his pedestal, but place it so that his cold shadow fall on no one. Let us, then, be wary of the teaching and the influence of what are called the 'schools.' The history of all of them is the same. It is the history of some eminent individual, some great original power, on whose stem it is sought to graft a future stock of bastard fruit. Let us be at once assured that that thing is impossible. Raphael was a power of this kind, Shakespeare another, Velasquez another, Rembrandt another. Each adopted—and had a right to adopt—a mode of proceeding suited to his own genius, which those who like to reduce things to terms may call, if they will, the 'principle' of his art; but the moment it is attempted to impose the principle of one of these men upon another—the principle of Raphael, say, upon one of his pupils—you tear the mantle of Raphael to pieces, but you do nothing to insure its descent. It will not descend, or if it does, only in diminishing shreds, till at length nothing is left of it. And this, without metaphor, is the end of all schools; they die by successive dilutions.

NOTE X.

WHAT THE ETCHER SHOULD BE.

What, then, is the amount and kind of previous knowledge and skill required by the Etcher? It is the sum of all that I have been writing about. It is an innate artistic spirit without which all the study in the world

is useless. It is the cultivation of that spirit. It is the knowledge that is acquired by a life of devotion to what is true and beautiful—by the daily and hourly habit of weighing what we see in nature, and the thinking of how it should be represented in art; the habit, in a word, of constant observation, and the experience that springs from that habit. It is taste, which a second-rate painter once said, but not truly, is rarer than genius. *The skill that grows out of these habits is the skill required by the Etcher.* It is the skill of the analyst and of the synthesist—the skill to combine, and the skill to separate—to compound and to simplify—to detach plane from plane—to fuse detail into mass—to subordinate definition to space, distance, light, and air. Finally, it is the acumen to perceive the near relationship that expression bears to form, and the skill to draw them—not separately—but together.

NOTE XI.

It is not intended that the hasty notices which follow shall be biographical. On the contrary, care will be taken to say nothing in them that may be obtained from other sources; nor are they intended for experts and persons learned in the subject already. Their object is, 1st, to indicate among the prints exhibited those which appear to the writer especially worthy of study and to explain why, in his view, they are so; and, 2ndly, to make such reference to authorities as may be useful to those who would carry their inquiries further.

NOTE XII.

'STATES.'

A preliminary word about what is called the 'States' of a plate. A State is the condition in which a plate happens to be at each printing. Between the 'first' and 'second' state of an etched plate a distinct interval of time must also always be supposed to have elapsed—an interval during which the spirit in which the work was undertaken has had time to cool, or at all events undergo a change, and, in the subsequent elaboration which is to constitute the new state, to be even altogether lost. The earlier the state, also, as a rule, the better the impression, but not necessarily so, and upon this I desire to lay particular stress. And there is yet another point which, as a practical etcher and printer, I would submit to the consideration of the purchaser of etchings, and that is, that it is not every addition to a plate which properly constitutes a 'State.' Practically, what happens when the Etcher takes his plate to the printers, or proceeds to print it himself, is this—the artist may, if we will, be Rembrandt and the plate the portrait of the Burgomaster Six. An impression, or possibly two, only, may have been taken, when it is seen that the height of the window-sill coming too near the shoulder of the Burgomaster affects unfavourably the freedom and movement of the figure, so—the plate being a 'dry point' which will yield but few impressions, and perhaps a precious plate on other accounts—it is taken home at once, the objectionable sill in it is reduced, a false line in the *contour* of the face removed, and the artist's name and the date are added to the right-hand corner. This done, he again goes with it to the printer, and, while at the press side, rectifies first a misplacement of two of the numerals comprising the date, and, probably after another impression or two, thinks it

better to add the name and age of Six to the left-hand corner of the work. Now, Rembrandt himself would tell us, as I have already ventured to submit to the collector, that these four or five exceptional, unsettled impressions anterior to the main *tirage*, were but 'trial proofs,' and the printer will go farther and aver that they were not 'good' proofs. (The left-hand corner of the first state of the so-called Hundred Guilder print has, in fact, not yet received the ink.) But three centuries later come the biographer and the cataloguer, and with him the dealer, to tell us something quite different; the first with wearisome precision to describe three different states of the plate—the last to persuade us that the two first of these 'states' are worth three times more money than the perfected plate. I wish to say that there is room for grave misconception here, and that the slight differences described in such a plate do not properly constitute so many states expressive of a descending scale of value, real or conventional, but that as 'trial impressions' they are not so good as when the plate, in technical phrase, has 'begun to print'—that is to say, when the ink has fairly begun to enter the deeper lines, and the printer has had time to become what is technically called 'acquainted with his plate;' and, more than this, that as these desirable conditions do not usually happen till towards the eighth or tenth impression, it follows as a matter of course that the third state of such a plate is likely to be, as to impression, better than the first. In a 'bitten' plate, like that of Clement de Jonge, the case is different. Here, because the plate is more durable, there may be, and probably there have been, a considerable number of impressions taken of each condition of it. Each one of these conditions may therefore, with propriety, be called a 'State.'

NOTE XIII.

SIGNATURES AND DATES.

A word, also, about dates. The signature and date upon a plate might with reason be supposed to indicate the time of its execution. It does not necessarily do so. Thus, the signature and date of a plate will often not be found upon it till the second or third state, or even, as in the case of the 'Christ before Pilate' of Rembrandt, till the fourth state of the plate. Now, in the case of so formidable a work as this, many weeks, and even months, may have elapsed between the printing of the first and the printing of this fourth state; so that, after all, the date found on that plate may refer, not to the time of its composition and first printing, but to the fourth printing of it. I can attest this to be frequently the case, and I shall revert to the subject when I come to speak of the 'Crucifixion,' also of Rembrandt, a companion and probably posterior plate to this, but which, for all that, bears a date anterior to it.

NOTE XIV.

THE PRINTING OF ETCHINGS.

The work of the artistic printer may be summed up in a final brief note. It is requisite that he should be a workman of sufficient ability to understand and respect the intentions of the artist and a sufficient adept with his hands to leave every line full of ink. The theory which supposes an arbitrary tint here, or a smudge there, or that it is any part of the business of the printer to

eke out the effect left incomplete by the artist, is without foundation. If the printer attempted this it would be the signal for his immediate dismissal. If the reader will take a fine proof of Rembrandt's he will find, to his surprise, that it is printed with the greatest simplicity, that not a mark or a stain is there that has not its counterpart in the plate. The few examples that exist in museums of proofs treated otherwise are evidently nothing more than experiments made by the artist himself while his plate was in progress. It would be quite impossible to print a whole edition in this way. On the other hand, *a person accustomed to print line engravings cannot print an etching.* With his rough treatment and heavy canvases he would wipe half of it away. If the Etcher cannot print his own works he should choose, then, a finely-organized man with the palm of a duchess to do it for him, having first set before him a proof to his liking. In such a case nothing more is possible. Meanwhile, the best printer of Etchings in England, just now, is F. Goulding.

PART II.

CATALOGUE

OF

ETCHERS AND PAINTER-ENGRAVERS.

BAKHUISEN, LUDOLF. B. 1631 ; d. 1709.

The art of Bakhuisen, who was a writing-master at Amsterdam, lay chiefly in the treatment of shipping, and his etchings are generally on the Y. It would have been pleasant to know him, if only for his refreshing faculty of giving air and movement to all he did. He must have worked rapidly, or he would never have done it.

1. A VIEW (one of twelve) ON THE Y.

BARBARI, JACQUES DE. (The Master of the Caduceus.)

His drawing is archaic, but there is a singular grace and beauty in every line. The sun and the moon (Apollo and Diana) here shown is a good example of this, and there is a quaint poetry in the suggestion of transparency which he has given to the celestial orb.

2. THE SUN AND MOON.

BEHAM, BARTHOLOMEW. B. 1502; d. 1540.

I should be quite unworthy of confidence if, in my general preference for the etched over the engraved line, I did not give marked prominence to this triumph of the burin. So unlike is it to any other work of this usually inexpressive instrument that I am alike astonished at its painter-like quality and to account for the manner in which it has been produced. Examined with a lens, it will be seen that the lines composing this splendid portrait (which I have chosen as an example of the power and feeling of the artist), are not continuous and uninterruptedly incisive like the lines of Dürer, Goltzius, Faithorne, and the burinists generally; but that they are broken in their continuity in such a fashion as to deprive them of harshness, and to cause them to suggest, in a singular measure, the effect of colour. The impression shown is also unusually fine.

3. THE EMPEROR CHARLES V.

BERCHEM, NICOLAS. B. 1624; d. 1683.

I have always thought Berchem a meretricious Etcher. A peasant on horseback, called 'Le Diamant,' is however shown because it is his best work, and has a great reputation, and is of more art interest than his larger Etchings, which are objectionable on the score of a certain theatrical quality without either truth or dignity.

4. 'LE DIAMANT' (so called).

BOSSE, ABRAHAM. Fl. 1630-50.

Here is a descent from the successful attempt of Beham to make his engraved line as much as possible *like an etched line* to the equally successful, but as it seems to me much less commendable attempt, to make an etched line as much as possible

like an engraved one. To effect this undesirable end, Bosse actually invented etching-needles, specially fashioned at the point, and, so, deliberately, and like a time-server as I dare say he was, placed himself between the two then diverging schools of the Etcher and the Engraver. For all this, and though it is impossible to approve his *modus operandi*, it is equally impossible not to be interested in his work, of which we have here characteristic, and, as it happens, appropriate examples. In his engraver's studio (5) we have an Engraver on one stool and an Etcher on another; while the amateurs come to see but not to purchase are represented by two monks with patched cowls, who are engrossed with the sacred subjects; and to purchase, and perhaps not to see, by a booted and spurred cavalier. A double mirror between the two artists serves them at once as a screen, and enables them to reverse the copies they are making. In the printing-house (6) we observe a distinct difference of grade between the printer, who is a sort of *artiste en déshabille*, and the *hommes de peine* who grind the ink and turn the press, while it should also be observed that the proofs taken are hung up to dry separately, and not superimposed one on another as we see in modern printing-houses. Of this I shall have to speak again when I come to Turner.

5. THE STUDIO.

6. THE PRINTING-HOUSE.

BOTH, JEAN. B. 1610; d. 1650.

Here is a very different man, not a very great artist but an Etcher *pur et simple*, who, unlike Bakhuisen (who lived in a breeze), seems to have loved the sun, and the haze, and an atmosphere as nearly immovable as possible; so that the very

smoke, as it ascends from his chimneys, assumes a form of repose and lends itself to the formation of a cloud which is essential to the composition (7). It may be easily seen that Both worked from his pictures, not from nature, and, as it happens, I have the picture from which the etching (8) is taken. The line of Both is singularly graceful, and has not the least resemblance to the work of the engraver. His brother, erroneously I think, is said to have contributed the figures to his works.

7. THE MULETEERS.

8. CATTLE AND RUINS.

BOUT, PETER, Fl. 1700.

A robust and able Etcher, sometimes carried away by superfluous force, as we see in the violent perspective of the sky in his 'Skaters' (9), which is, however, otherwise a thoroughly painter-like and masterly etching.

9. THE SKATERS.

CANAL, ANTONIO (Called Canaletto). B. 1697; d. 1768.

It is not difficult to see, even in his etchings, that Canaletto was once a scene-painter. Here are two small works, of little art interest, but full of the qualities which this sort of practice engendered—skies broad and luminous, buildings firmly established, figures always in the right place. For all this, they do not touch us at all.

10. TWO VIEWS IN VENICE.

CARACCI, ANNIBALE. B. 1560; d. 1609.

Apart from his academicism, which is attributable to his time and which is seen to peculiar dis-

advantage in the action of the heads of the Marys, Caracci is a fine and graceful etcher. The head and body of the dead Christ redeem the less fortunate parts of the composition shown, which, by the way (on what authority I know not), is said to be done on silver.

II. THE 'CHRIST OF CAPRAROLA' (so called).

CLAUDE, CLAUDE GELEE, CLAUDE LE
LORRAIN. B. 1600; d. 1682.

The story of Claude is the story of a pastry-cook's assistant who was a painter by idiosyncrasy and who became great by force of character. Valet and cook to Tassi and grinder of his colours, Claude's consciousness of his insufficiency led him to say, when he became a painter himself, that he 'sold his landscapes but gave away his figures.' To defeat the impostures of his contemporaries, it also seems to have been his habit to keep pictorial memoranda (he would not himself have called them 'drawings') of the pictures he had painted, which he endorsed with the name of the personages for whom he had done them and which he bound up in a book. Of these registers which he called his *Libri de Verita* six were found at his death, one of them (the original of the so-called *Liber Veritatis*) being now in the ducal library at Chatsworth. I am led into giving the history of this famous book because, having had repeated opportunities of examining it by the courtesy of its princely and enlightened owner, I think it a mistake to suppose that its contents are very precious in an art point of view. They are certainly inferior to Claude's drawings generally, and bear on the face of them the impress of the rough memoranda which, in reality, they are. The greatest of Claude's etchings seems to me to be the 'Bouvier' (12). In

quality it is surprising, and in touch, magical. One never tires of wondering at it. Though highly finished it has the true ring of an etching, and in its texture it is what the printers of steel engravings would call 'a rotten plate.' It need scarcely be said that this rottenness is its chief recommendation. Near to the 'Bouvier,' sparkling and instinct with grace, is the 'Dance under the Trees' (13), and then, after the 'Robbers' (14, which is a beautiful proof), comes the 'Village Dance' (15), of which something special has to be said. It is, in fact, an attempt at mezzotinting, which was just then recommending itself as a new art, the effect in this instance being obtained by roughening the plate with pumice-stone and afterwards scraping out the lights. Claude, however, since very few proofs in this state are known, seems to have abandoned the attempt as soon as made, and by removing the pumice-stone ground to have sought to restore the plate to the state of an etching. In this altered state the plate is known as 'the state with the accident to the sky.' Of course it was no accident at all. There is something also to be said, which has not been noticed, about the 'Cattle Drinking' (16). It is not a settled plate, but a sketch made at the *back of another plate*, probably of the 'Herd of Cattle in a Storm,' which is just below it, and which is identical with it in size.

12. LE BOUVIER (so called).

13. THE DANCE UNDER THE TREES.

14. THE BRIGANDS.

15. THE VILLAGE DANCE.

16. CATTLE DRINKING.

17. THE HERD OF CATTLE UNDER A
TROUBLED SKY.
18. THE FORUM ROMANUM.
19. THE SHEPHERD AND SHEPHERDESS
CONVERSING.

DÜRER ALBRECHT. B. 1471; d.

Quitting for a moment the work of the Etcher, we have next a series of examples of what the burin is capable of in the hands of a Painter. Every one knows that though Dürer did a few etchings (of which one on iron is given here, 26), his *forte* lay in the use of the graver; and here are certainly, some unmistakable evidences of this. In truth, nothing (*after* Beham's portrait,) can be finer than these engravings are. Pains have also been taken in the selection of the examples hung to show the variety of style of which Dürer was capable; from the delicate little 'St. Anthony' (20), the superlative little proof of the 'Enamoured Cook' (21), and the 'Coat of Arms with a Skull' (22), to those better-known and more elaborated of his subjects, the 'St. Jerome in his Cell' (24), and the 'Knight and Death' (23); the 'Virgin with the Pear' (25), has also been given to show that it was not always Dürer's habit to remove the *bur* left by the graver and that in very early impressions it is still to be seen. This proof is endorsed 'P. Marquette 1645,' which endorsement, by the way, is always a recommendation of a print. The 'St. Jerome in his Cell' (which I persuaded the late Mr. Bernal to let me have) should be looked at, as it is a remarkable impression and in all respects a surprising instance of the art faculty of Dürer. The accidental shadows and reflections, both direct and borrowed, are finely suggested, and the solidity of the drawing evidences the fullest knowledge. The

'Coat of Arms with a Skull,' is also a very unusual impression. The 'Christ in the Garden of Gethsemane' is an etching (on iron).

20. ST. ANTHONY.

21. THE HOSTESS AND THE COOK.

22. THE COAT OF ARMS WITH A SKULL.

23. THE KNIGHT AND DEATH.

24. ST. JEROME IN HIS CELL.

25. THE VIRGIN WITH A PEAR.

26. CHRIST IN THE GARDEN OF GETHSEMANE.

DYK, SIR ANTHONY VAN. B. 1599; d. 1641.

The examples here shown, fine as they are, are yet not the finest of Vandyke's Etchings. They are, however, selected for the following reasons:—A work, (*Icones principum virorum doctorum pictorum chalcographorum statuvariorum nec non amatorum pictoriæ artis numero centum ab Antonio Van Dyck pictore ad vivum expressæ ejusq. sumptibus æri incisæ Antverpiæ Gillis Hendricx excudit anno 1645*), had been projected, in which Vandyke was to do the heads and the best engravers the rest, so as to 'finish' the plate, '*ejusq. sumptibus æri incisæ*.' The labour was divided in this way,—Vandyke was to etch the heads, of which there were to be a hundred, and of which we have a fine example in the Sutermaens (27), and then the engraver, taking up the plate, was to put in, first, the backgrounds, as we see he has done in the De Wael and Vostermans (28, 29), and then the draperies, and, generally, to 'finish' it (31). It need scarcely be said that the supreme effort of the connoisseur is to obtain one of the pure etchings

before it was: thus '*finished*.' The engraving (it is not an etching) of the Earl of Pembroke is only interesting as having Vandyke's writing at the bottom of it, and as showing the difference of treatment of the same class of subject when dealt with by the hands of the professed engraver and of the painter-engraver. Compare the feebleness of the head with that of Vostermans next to it, and the absence of colour and of the painter-like quality generally.

27. SUTERMANS.

28. DE WAEL.

29. VOSTERMANS.

30. EARL OF PEMBROKE.

31. BISHOP OF GHENT.

**** Consult Pictorial Notices, consisting of a Memoir of Sir Anthony Van Dyck, with a descriptive catalogue of the etchings executed by him; and a variety of interesting particulars relating to other artists patronized by Charles I., collected from the original documents in Her Majesty's State-Paper Office, the Office of Public Records, and other sources, by William Hookham Carpenter. London, 1844. 4to.*

EVERDINGEN, ALDERT VAN. B. 1621; d. 1675.

The example here shown of Everdingen is not a good one. I would rather have hung one of his plates in which he has increased the effect by overlaying the pure etching by a sort of work resembling mezzotint. I have, however, never been able to obtain one of these plates. Dr. Strater, of Aix-la-Chapelle, has the finest collection, and is the best authority on the subject of Everdingen.

32. A SUBJECT IN NORWAY.

FAITHORNE, WILLIAM (the elder). B. ; d. 1691.

There is no catalogue known of the works of Faithorne, who was a pupil of Nanteuille, and whose career, like Hollar's, was a chequered and interesting one. Among the plates of the painter-engravers will be found two by this english engraver, Faithorne, viz :

33. SIR THOMAS FAIRFAX.

34. LORD MORDAUNT.

FYT, JAN. B. 1625 ; d. . A capital etcher.

35. ONE OF THE SET (OF EIGHT) OF DOGS.

GOLTZIUS, HENDRIECK. B. 1558 ; d. 1617.

To the work of Goltzius, surprisingly brilliant as it is, I have an insuperable objection, and would, if I might, apply to it Mr. Ruskin's phrase, 'attitudinising with the engraved line. This 'Boy and Dog' is, however, known as his masterpiece, and is here shown as such. The boy is the son of Frisius.

36. THE BOY AND DOG.

HOLLAR, WENCESLAUS. B. 1617 ; d. 1677.

The best account of Hollar is to be found in the catalogue of his works printed by the Burlington Fine-Arts Club, which admirable series of catalogues, I much regret, is not accessible to every one. It would be a real boon to Art if the Club would sink a little of its dignity and allow its catalogues to be sold for what they cost. They need not make a profit of them. Fair accounts of Hollar, however, may also be found in the works of

Vertue, Weber, and Parthey. The Club account of him opens in this way:—‘Wenzel Hollar, the most accurate delineator and most ingenious illustrator of his time, and, as to technic, the most able etcher;’ an account which fairly describes, in a few words, what the man really was. It is mainly, but not entirely, for this latter quality, for I esteem him highly on all grounds, that I have given him a place here. If anyone want truth without pretension let him go to Hollar. If he want perfection of ‘biting’ and the precise degree of gradation required, let him also go to Hollar. If he want to live in the time illustrated, let him again go to Hollar. So equal is he in all these points that I have had the greatest difficulty in selecting out of a very large collection of his works the following examples. People sometimes say to me, ‘What is it you see in Hollar?’ and I always answer—‘Not quite but nearly everything.’ The ‘Shells’ (45) are a marvel of colour and of handling; and the ‘Nave of St. George’s Chapel,’ as to *gradation* and *finesse*, the most wonderful piece of ‘biting’ known to me. I greatly regret, also, that I cannot find an enlarged photograph of the ‘English Lady in a Winter Dress’ (43), which I had made to show the largeness of the drawing in so small an Etching. I should like to fill the gallery with the works of Hollar. The simple probity of the man fascinates me. He died in prison, of course.

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|------|--------------|-----------------------------|
| 37. | TOPOGRAPHY. | Antwerp Cathedral. |
| 38. | „ | The Royal Exchange. |
| 39. | „ | St. George’s Chapel. |
| 40. | PORTRAITURE. | Charles the First. |
| 40a. | „ | Charles the Second (young). |

41. PORTRAITURE. James the Second.
42. „ Bishop Malder.
43. COSTUME. 'Nobilis mulier anglica in
vestitu hyemali.'
44. „ One of the plates of the
Muffs.
45. NATURAL HISTORY.
Two of the rare set of Shells.
- 45a. „ Other two.
46. „ The Hanging Hare.
47. HISTORY. The Fire of London, with
Map.

JARDIN, KAREL DU. B. 1640 ; d. 1678.

A true and most charming etcher of animals and landscapes, less broad but more refined than Fyt, and in every essential one of the best of his time.

The other day I tried to get a set of his works which were sold by auction at Amsterdam and for which I gave, what I thought, a handsome commission. They brought between four and five hundred pounds, however, and were bought by Baron Rothschild; and this suggests the reflection (which I hope he will not take amiss), that unless something should happen to divert into some other channel the present determination of this distinguished connoisseur to possess himself of every fine Etching which comes into the

market, there will be none left for anybody else. The landscape called the 'Ass between Two Sheep' (53) is sunny, spacious, and beautiful.

- 48. FRONTISPIECE TO HIS WORKS.
- 49. THE SLEEPING DOGS.
- 50. THE MULES CAPARISONED.
- 51. THE TWO HORSES.
- 52. THE TWO MULETEERS—Landscape.
- 53. THE ASS BETWEEN TWO SHEEP—Idem.

LAER, PIETER DE. B. ; d.

In the first edition of this Catalogue, Peter de Laer was accidentally omitted. The error is here rectified. A single example of his works will suffice.

- 53a. FRONTISPIECE TO THE SET OF HORSES.

LEYDEN, LUCAS VAN. B. 1494; d. 1533.—(Contemporary with Dürer.)

A Flemish painter-graver of great reputation, often spoken of as the rival of Dürer, without, however, in my opinion, having any such pretension. We have here, however, one of his capital works; the subject, the Magdalen enjoying the pleasures of the world.

- 54. THE DANCE OF THE MAGDALEN (so called).

MARC ANTONIO (surnamed Raimondi). B. 1487
(or 8); d. 1539.

And here, next to the Fleming, is the greatest of the Italian engravers. I frankly confess that I do not share the general enthusiasm for this master, though undoubtedly he has both fine and noble qualities. In the first place, as the translator and interpreter of Raphael (with whom he was contemporary), and the copyist, and even plagiarist, of Dürer, he is not an original artist, and in strict justice should not be put among the painter-engravers. However, here he is represented by one of his best works. If my opinion of the work of Marc Antonio were worth anything, I would say of it that it consists generally of two parts—a *contour* which is fine and a shadow-modelling which is bad—and that, for a reason which will be presently given, the backs of his prints are more desirable than the fronts. The seeming paradox is explained in this way. The Italian printers, in taking their proofs, used their paper nearly dry, the consequence of which was, that the usual antagonism between oil and water was wanting, and the grease of the printing ink came through the paper, and transmitted the larger and deeper lines of the composition to the back of it, while the shadowing, being expressed in finer lines, did not thus come through. Hence, at the back of the print, you have an image of the finest without the feeblest part of his work—of his *contour* without his shadowing—and very fine, in this negative aspect, it certainly is.

55. THE MASSACRE OF THE INNOCENTS.

MEER, J. VAN DER. B. 1665; d. 1688.

55a. THE SHEEP.

MERYON, CHARLES. B. 1821 ; d——?

By an omission, which has only the plea of haste to excuse it, the name of Charles Meryon was not to be found in the first edition of these Notes ; and yet Meryon, though neither an Etcher or an engraver *pur et simple*, was undoubtedly one of the greatest artists on copper that the world has produced. The son of a physician in London who disowned him, a poet, a castaway, and a sufferer from one end of his short life to the other, he lived by himself, thought by himself, worked by himself, till he came to see in the squalid streets of that old Paris, which barely afforded him a shelter and which refused him the necessaries of life, a motive for that strange Art, which absorbed all his faculties and all his time. Year after year he sent to the Salon the sombre epics which these suggested to him, and year after year they were returned to him, unnoticed and unrewarded. At last, starved and mad, he died. An account of him, by M. Philippe Burty, may be found in the *Gazette des Beaux Arts* for 1865.

The art of Meryon stands alone. Like the work of every true genius it resembles, in no one feature, the work of any one else. His promptings were not the promptings of other men ; the outcome of those promptings was, therefore, unlike anything that had gone before it in the way of Art. The general nature of his work may be inferred from the second of the examples chosen for illustration—the ‘Morgue’ (55c). It is characteristic : the gloomy murkiness of it ; the black, impure smoke which overshadows it,—and death the motive for all. The ‘Apse of Notre Dame’ is of a brighter order (55b), and is a marvel of suggestive art. From both these subjects it may be inferred that his work was not impulsive and spontaneous, like Etchers’ work in

general ; but reflective and constructive, slow and laborious, and made up less of Etching proper than of touchings and workings on the copper, which do not admit of exact description. His method was this—First, he made, not a sketch but a number of sketches, generally on vellum, two or three inches square, of parts of his picture (*see* some of them in an unnumbered frame near), which he then put together and arranged into a harmonious whole, which whole he first bit in and then worked into completeness by the dry point and burin. What is singular and a proof of his concentrativeness is, that the result has none of the artificial character usual to this kind of treatment, but that it is always broad and simple and that the poetical motive is never lost sight of. One day, though I knew the difficulty of approaching him, I went to see Meryon. I found him in a little room, high up on Montmartre, scrupulously clean and orderly ; a bed in one corner, a printing-press in another, a single chair and small table in another, and in the fourth an easel with a plate pinned against it, on which he was standing at work. He did not resent my visit, but, with a courtesy quite natural, offered me, and apologised for, the single chair, and at once began to discuss the resources and charms of Etching. He was also good enough to allow me to take away with me a few impressions of his work, for which, while his back was turned, I was scrupulous to leave upon the table what I was sure was more than the dealers would then have given for them ; and so we parted, the best of friends. But what followed shows how, even then, his mind was unhinged. I had walked fully two miles in the direction of Paris, and was entering a shop in the Rue de Richelieu, when I became aware that Meryon, much agitated, was following me. He said he must have back the proofs I had bought of him ; that they were of a nature

to compromise him, and that from what he knew of 'the Etched Work which I called my own,' he was determined I should not take them to England with me! I, of course, gave them back to him, and he went his way; and it was not till after his death that I became aware that about this time he had written to the Editor of the *Gazette des Beaux Arts*, to caution him against being taken in by me, and to impart to him the conviction that the plates which I pretended to have done were not done by me at all, or even in that century, but that, doubtless, I had discovered, and bought them, and signed and adopted them as my own!

55*b*. ABSIDE OF NOTRE DAME.

55*c*. THE MORGUE.

MOOR, KAREL LE. B. 1656; d. 1738.

An excellent and highly painter-like etching of Mieris by this master, extremely well drawn and felt, is here shown. The *roulette* has been freely applied to the shoulder and sleeve, but with such intelligence as to fully condone its use.

56. PORTRAIT OF MIERIS.

NAINWNCX, HENDRIECK. B. 1640; d. ?

A Landscape Etcher of small subjects of considerable power and brilliancy.

57. TWO LANDSCAPES OUT OF A SET OF SIX.

58. TWO OTHERS.

OSSENBEEK, I. VAN. B. 1647; d. 1678.

59. THE FORUM.

OSTADE, ADRIAN VAN. B. 1610; d. 1685.

If it were sought to define the peculiar art faculty of Ostade, as distinct from his technical talent as an etcher, it might be said, I think, to reside in his consummate power of composition and in the arrangement of his subject in such a way as to tell his story with the utmost amplitude of detail without the least sense of crowding. But, apart from this faculty, Ostade is a technical etcher and colourist of the very highest order. His works are so equal on both these points that it would be invidious to dwell especially on either of them. The large etching of 'The Family' (60) is, however, considered his *chef-d'œuvre*, and we have here an early, silvery, impression of it, with a reverse of the subject taken from the proof while it was yet wet. It may also be said, for the guidance of those who would purchase Ostade's etchings, that the earliest impressions are generally light in tone. The best impressions are also often printed in a brownish ink, and are, as yet, without the *thick* line which invariably surrounds the later ones. Thus (63), though a very good, is not one of the earliest impressions of the plate.

60. THE FAMILY.

61. A REVERSE PROOF OF THE SAME.

62. THE SPECTACLE-SELLER.

63. THE PEASANT PAYING HIS RECKONING.

64. THE SPINNER.

65. THE BARN.

66. THE FISHERMEN.

POTTER, PAULUS. B. 1625 ; d. 1654.

The etchings of Paul Potter here shown are two out of a set of eight prints representing the career of the Horse from his pride to his decline and end.

. 67. THE 'CHEVAUX DE CHARRUE.'

68. LA MAZETTE (so called).

REMBRANDT. VAN RYN (Rembrandt Gerritz). B. 15th July, 1606 ; d. 7th or 8th October, 1669.

Since the history of Rembrandt is the history of the whole art of Etching, it would be neither proper or possible to dismiss him with the short notice accorded to the other Etchers. Having recently, however, said much of him elsewhere,* the phase in his character to which I shall here more particularly advert is his readiness to avail himself of every circumstance, person, and thing, of a nature to lend itself to the purposes of his art. Hence his mania for collecting and the varied nature of his acquisitions.

In Rembrandt's house in the Breestraat, besides upwards of 150 pictures in oil, most of them by himself and his pupils, but some of them by Van Eyck, Raphael, Giorgione, and Michael Angelo ; besides casts from the life of whole, and of parts of, figures and animals, statues, antique busts, arms and armour, wind and stringed instruments, zoological, mineralogical, and botanical specimens, costumes, and every conceivable accessory to artistic suggestion and production,—were found *nearly 100 volumes of the prints of all the great painter-engravers who had flourished in Europe from the discovery of the*

* Catalogue raisonné of the Etched Work of Rembrandt. Printed by the Burlington Fine-Arts Club.

art to his own time;—Schoen, the Meckens, Lucas Cranach, Lucas of Leyden, Dürer, Vandyke, Rubens, Hollar, Holbein, Jordaens, Andrea Mantegna, Bonasone, Titian, Guido, Tempesta, the Caracci, &c. ; the 'most precious works' (we quote the sale catalogue of his effects) 'of Marc Antonio, after the designs of Raphael'; together with a supplementary collection of the prints of contemporary artists (who were, probably, the Etchers),—in a word, not only a complete illustration of the engraver's art as it had been practised for 200 years, but an almost equally complete representation of Art itself, as it had existed since the revival. Rembrandt availed himself of this vast collection as a man who lived only for his art would. It was an open book to him, to which we find him making constant reference; at one time adding to its stores by bidding chivalrous prices for single prints of masters with whom he might be supposed to have little sympathy, but in whom, doubtless, he saw a quality which he thought cheaply acquired at any price; at another, making elaborate studies of subjects which interested him, or which served his immediate purpose. To his numerous copies of the Oriental drawings which this collection contained,—prompted, of course, by the innate sentiment which led him to use them for such a purpose,—we probably owe it that, of all the men who have undertaken to illustrate the Bible, he is the only one that has been able to give faithful expression to its simple reality, and to make us personal sharers in the homely and impressive incidents with which it abounds. Who, for instance, that has seen that commonest of his etchings, the 'Return of the Prodigal' (), or that still more affecting one of 'Tobit'—the stricken old man vainly feeling for the door which is within a foot of him (92); or the little subject full of grief, of the disciples carrying our Lord to the burial (82); or the so-called 'Death

of the Virgin,' the body slipping towards the foot of the bed, as dying bodies do, (73), without being sensible of this faculty, and of the deep natural tenderness of character by the promptings of 'which alone their author could have produced them? To the influence of Titian, again, whose drawings Rembrandt possessed, we owe the splendid backgrounds of some, and whole subjects of others, of his etchings; while, in a minute copy of a morality after Andrea Mantegna, we have a singular proof that the quaint but impressive work of even the earliest and most simple of his predecessors was not without its influence upon him. More than this, there is evidence that, in a fashion quite undisguised, he constantly availed himself of the work of others, even of his own pupils: thus—Jan Van de Velde is the reputed author of the etching called 'The Good Samaritan,' 'The Pancake Woman,' and 'The Charlatan' (Vosmaer, 39); Beham of the 'Gueux,' with the inscriptions '*'t is Vinnich Kout*' and '*dats niet*,' which Rembrandt copied and Savry etched (W.* 174, 175); Lievens, of the three 'Oriental Heads;' Jan de Westd of much of the motive of the great 'Raising of Lazarus;' Bol of the plate attributed to, but only adopted by, Rembrandt in the 'Pampiere Werld;' Eckhout of the 'Sacrifice of Abraham,' which Rembrandt so improved upon in his etching as to make it his own; Martin Van Heemskerck of two of the subjects from the Life of Tobit; Leonardo da Vinci of the famous Rembrandt drawing, with slight variations, of 'The Last Supper,' in the collection of M. De Vos; Heemskerck again of the 'Return of the Prodigal;' Hercules Seghers of the 'Flight into Egypt;' Gerard Dow of the 'Woman of Samaria at the Ruins?' (W. 74); and others (whose names I cannot call to mind) of the 'Travelling Musicians,' the small

* The 'W.' refers to Wilson's Catalogue.

'Disciples at Emmaus,' and the 'Onion Woman.' To these, also, may be added the great 'St. Jerome at the foot of a Tree' (85), which is after a drawing by Titian; and the Holy Family, which is after another by Andrea Mantegna (103); and several other Etchings, in which Titian's or Campagnola's drawings or prints furnished motives for the backgrounds. I am thus particular in directing attention to the copious use made by Rembrandt of his collection, because I wish to show that it was not without due warrant and consideration *that he broke through the prescriptions of two centuries and became an Etcher*, but because it presents the great student to us in a noble and liberal aspect, and (since he seems to have spent his whole fortune in this way) in a character as far removed as possible from that of the charlatan and the cheat.

Having described this striking peculiarity in the practice of Rembrandt, and noticed that, with few exceptions, such as the 'Saskia' (72), and one or two portraits of himself (69, 71) and his mother (70), there is little in his early etched work to interest us, and, it may be added, so much of admixture with the work of others as to make it exceedingly difficult to say what is by him and what not; it only remains to us to examine the examples of the master here collected.* The famous etching of 'The Mill' (75), which was done in his mature age, is, accordingly, with the exceptions mentioned above, the first shown here. It was not, however, done after nature, like the 'Amsterdam' (76), but after a picture which I myself remember to have seen many years ago in the British Institution. Then comes the 'Dying Saskia,' of which little print there are two proofs—one of them touchingly drawn upon by his

* See Catalogue raisonné of Burlington Fine-Art Club.

own hand (78); then the 'Three Trees' (79), with its sky full of angels' wings; then the 'Omval' (81); then the portrait of 'Sylvius the Cousin of Saskia,' who, in fact, married them; then the 'Faustus' (87); and the 'Great St. Jerome' (85), always described as 'in the style of Albert Dürer,' but, in reality, entirely Italian, and after a drawing by Titian which was sold at Dr. Wellesley's sale at Christie's some years ago, the drawing differing in nothing from the etching but in the absence of the lion and the presence, in the place of the saint, of a recumbent Venus. And lastly, as belonging to about this time, though it is not dated, the famous Hundred Guilder plate (89).

Then, in reference to what has been said about 'States,' but more particularly for its breadth of treatment and admirable character, should be noticed the three impressions of Clement de Yonge (94, 95), (Rembrandt's publisher), and 'Tobit Blind' (92), at once one of the simplest and the finest of his etchings. I make less account of the highly-finished 'Burgomaster Six,' not doubting that Rembrandt put all this work into it mainly to please his friend. After this he becomes, as will be seen, greater and greater till the end—till his life fitly terminates with the 'Presentation' (106) and the 'Crucifixion' (107), when 'there was darkness over all the land, and the veil of the Temple was rent from top to bottom.'

69. PORTRAIT OF REMBRANDT IN A FUR CAP.

70. REMBRANDT'S MOTHER.

71. PORTRAIT OF REMBRANDT WITH MOUS-
TACHES.

72. SASKIA, FIRST WIFE OF REMBRANDT.

- 72a. THE SAME—the finished Plate.
- 73. THE DEATH OF THE VIRGIN.
- 74. REMBRANDT LEANING ON A STONE SILL.
- 75. REMBRANDT'S MILL (so called).
- 76. AMSTERDAM.
- 77. A VILLAGE NEAR A HIGH ROAD, ARCHED.
- 78. THE DYING SASKIA.
- 79. THE THREE TREES.
- 80. SIX'S BRIDGE.
- 81. THE OMVAL NEAR AMSTERDAM.
- 82. THE FUNERAL OF JESUS.
- 83. JAN CORNELIUS SYLVIUS.
- 84. THE BURGOMASTER SIX.
- 85. ST. JEROME.
- 86. BEGGARS AT THE DOOR OF A HOUSE.
- 87. FAUSTUS.
- 88. ST. JEROME AT THE FOOT OF A TREE.
- 89. THE HUNDRED GUILDER PRINT.
- 90. LANDSCAPE WITH A RUINED TOWER (first State).
- 91. THE SAME (second State).
- 92. TOBIT BLIND.
- 93. JESUS IN THE MIDST OF HIS DISCIPLES.

- 94. CLEMENT DE YONGE (first State.)
- 95. THE SAME (second State).
- 96. THE SAME (third State).
- 96a. EPHRAIM BONUS.
- 97. THE DESCENT FROM THE CROSS.
- 98. CHRIST PREACHING.
- 99. THE TRIUMPH OF MORDECAI.
- 100. THE SPORTSMAN.
- 101. THE SPORT OF KOLEF, OR GOLF.
- 102. THE NATIVITY.
- 103. THE HOLY FAMILY.
- 104. DAVID ON HIS KNEES.
- 105. OUR LORD AND THE DISCIPLES AT EMMAUS.
- 106. OUR LORD BEFORE PILATE.
- 107. CHRIST CRUCIFIED..
- 108. ABRAHAM'S SACRIFICE.
- 109. JAN LUTMA.

RIBERA, JOSE DE. (Dit 'Il Spagnoletto.')

B. 1593 ; d. 1656.

- 110. THE POET.

RUISDAEL, JACQUES. B. 1635 ; d. 1681.

- 111. THE FIELD.

STOOP, DIRK. B. 1610.

An Etcher famous for his treatment of Horses, but here is a political print undescribed.

112. OLIVER CROMWELL DANCING ON THE
TIGHT-ROPE.

SWANEVELDT, HERMAN. B. 1620; d. 1690.

113. RUINS.

TURNER, J. M. W. B. 1775; d. 1851.

It is distinctly to be understood that all Turner's Etchings, of which the one shown is a most graceful example, were done to serve as the foundation for mezzotint engraving and not as intending to carry with them any ultimate Art-intention of his own. They are, therefore, always in outline; and not merely that, but in outline reduced to its severest form. They were, in short, to enforce, and, so to speak, serve the part of back-bone to the plates of the *Liber Studiorum*, which plates were given to professed mezzotinters to engrave. When, as is the case in a few instances, Turner himself mezzotinted the plate, he did not, as a rule, think it necessary to enforce his work in this way, and therefore, except in exceptional cases, omitted the etching altogether from those plates. I had intended to write an extended note on the Etching power and purpose of Turner, but am saved the trouble by the appearance of an exhaustive work on the subject by Mr. W. G. Rawlinson, which I recommend those interested to consult. All I need do here is to regret that so great a landscapist should have confined his etched work within so narrow a limit, and that we

do not see what the graceful etching which has been hung as an example would have resulted in if it had been carried further. However, there it hangs, a lesson to mezzotinters and engravers, whose preparatory Etchings for their plates are usually feeble, mechanical, and inexpressive.

114. THE STORK AND THE AQUEDUCT.

VELDE, ADRIAN VAN DE. B. 1637; d. 1672.

115. CATTLE.

116. CATTLE WITH SHEPHERD.

117. COW BROWSING.

WATERLOO, ANTHONY. B. 1618; d.

118. LANDSCAPE.

WILKIE, DAVID: B. ; d.

Wilkie, who was the only really Painter-etcher of his time and the Ostade of his day, gave it up because he could never sell, or get any one to understand, his work. I give here but one specimen of it, and that a dry-point, but I should like to hang every one of Wilkie's etchings.

119. SEARCHING FOR THE RECEIPT.

ZEMAN, RENIER. B. 1612; d.

Zeman is, *par excellence*, the etcher of ships as Potter was of horses. Naval battles were what he most delighted in, and he is quite at home in all the smoke and turmoil that the English and the

Dutch in his time divided between them ; and, of course, it is the British, and not the Netherlandish, flag which is being trailed in all his etchings. I have given the 'Pest-house' (120) because it is rarely seen, and because the expression of sunlight and the usual characteristics of a Dutch day out of doors are well rendered.

120. THE PEST-HOUSE AT AMSTERDAM.

121. THE MUTINY.

ETCHINGS BY MR. SEYMOUR HADEN.

** The Subjects marked thus are out of print ; but a few fine VELLUM PROOFS remain of some of them.*

§ The Subjects marked thus are new and now publishing, but some of them are not as yet printed.

O. A PORTRAIT.

*§122. EVENING.

§123. SUB TEGMINE.

*124. DUNDRUM RIVER.

125. PUFF ASLEEP.

126. KENSINGTON GARDENS (the larger Plate).

§127. SONNING ALMSHOUSES.

§128. TWICKENHAM BUSHES.

*129. SHEPPERTON.

*130. KEW SIDE.

*131. RAILWAY ENCROACHMENT.

132. BATTERSEA.

§133. COTTAGES BEHIND HORSLEY'S HOUSE.

§134. CRANBROOK.

*135. WHITFIELD YEW.

136. THE MILL-WHEEL (second State).

§136a. A COTTAGE WINDOW.

137. THE MILL-WHEEL (first State).

*138. A RIVER IN IRELAND.

*139. THOMAS HADEN OF DERBY.

140. BREAKING UP OF THE AGAMEMNON.

141. MOUNTS BAY.

*142. SHERE MILL-POND.

*142a. SUNSET ON THE THAMES (first State).

143. SUNSET ON THE THAMES (second State).

144. GRIM SPAIN—BURGOS.

§145. PENTON HOOK.

*145a. LITTLE CALAIS PIER.

*146. CARDIGAN BRIDGE.

147. PURFLEET.

148. WINDMILL HILL.

*149. HOUSE OF THE SMITH.

150. THAMES FISHERMEN (reprinting).

*151. EARLY MORNING—RICHMOND PARK.

§152. SKETCH ON BACK OF A ZINC PLATE.

- *153. O LABORUM !
- *154. A BYE-ROAD IN TIPPERARY.
- *155. THE HERD.
- §156. THE TWO SHEEP.
- *157. KILGAREN CASTLE.
- *158. SUNSET IN IRELAND.
- 159. SONNING.
- *160. TOMB OF PORSENNA (1843).
- *161. COMBE BOTTOM.
- *162. OUT OF STUDY WINDOW.
- *163. EGHAM.
- *164. THE HOLLY FIELD.
- §165. HIC TERMINUS HÆRET.
- *166. OLD CHELSEA.
- *167. EGHAM LOCK.
- *168. NEWCASTLE IN EMLYN.
- *169. KENARTH.
- *170. KIDWELLY TOWN.
- *171. TWICKENHAM CHURCH.
- §172. BARQUE REFITTING.
- †173. AMSTELODAMUM.
- *174. HORSLEY'S HOUSE AT WILLESLEY.
- *175. BRENTFORD FERRY.

176. DUSTY MILLERS.
177. BATTERSEA REACH (withdrawn from circulation).
178. PURFLEET.
- *179. TOWING-PATH (second State).
- *180. MOUTH OF A BROOK. (Dry-point Sketch.)
181. THE THREE SISTERS.
- §182. THE INN AT SAWLEY.
- *183. MYTTON HALL.
- §184. YACHT TAVERN, ERITH. (Unfinished.)
- §185. NEAR THE GRANDE CHARTREUSE. (From a Drawing by Turner.)
186. TOWING-PATH (first State).
- *187. MOUTH OF A BROOK. (Etching.)
188. A WATER-MEADOW.
189. 'YE COMPLEATE ANGLER.'
190. FULHAM (withdrawn from circulation).
191. ON THE TEST.
192. THE MOAT-HOUSE.
- *193. SPINNING FOR TROUT, NEAR WINDSOR.
194. THE TWO ASSES.
- §195. STUDY OF STEMS.
- §196. THE TURKISH BATH, WITH ONE FIGURE.
- §197. THE ASSIGNATION.

§198. A STUDY.

*199. KENSINGTON GARDENS (small Plate).

§200. AMALFI.

*201. OLD CHELSEA CHURCH.

§202. THE TURKISH BATH, WITH TWO FIGURES.

§203. A BACKWATER.

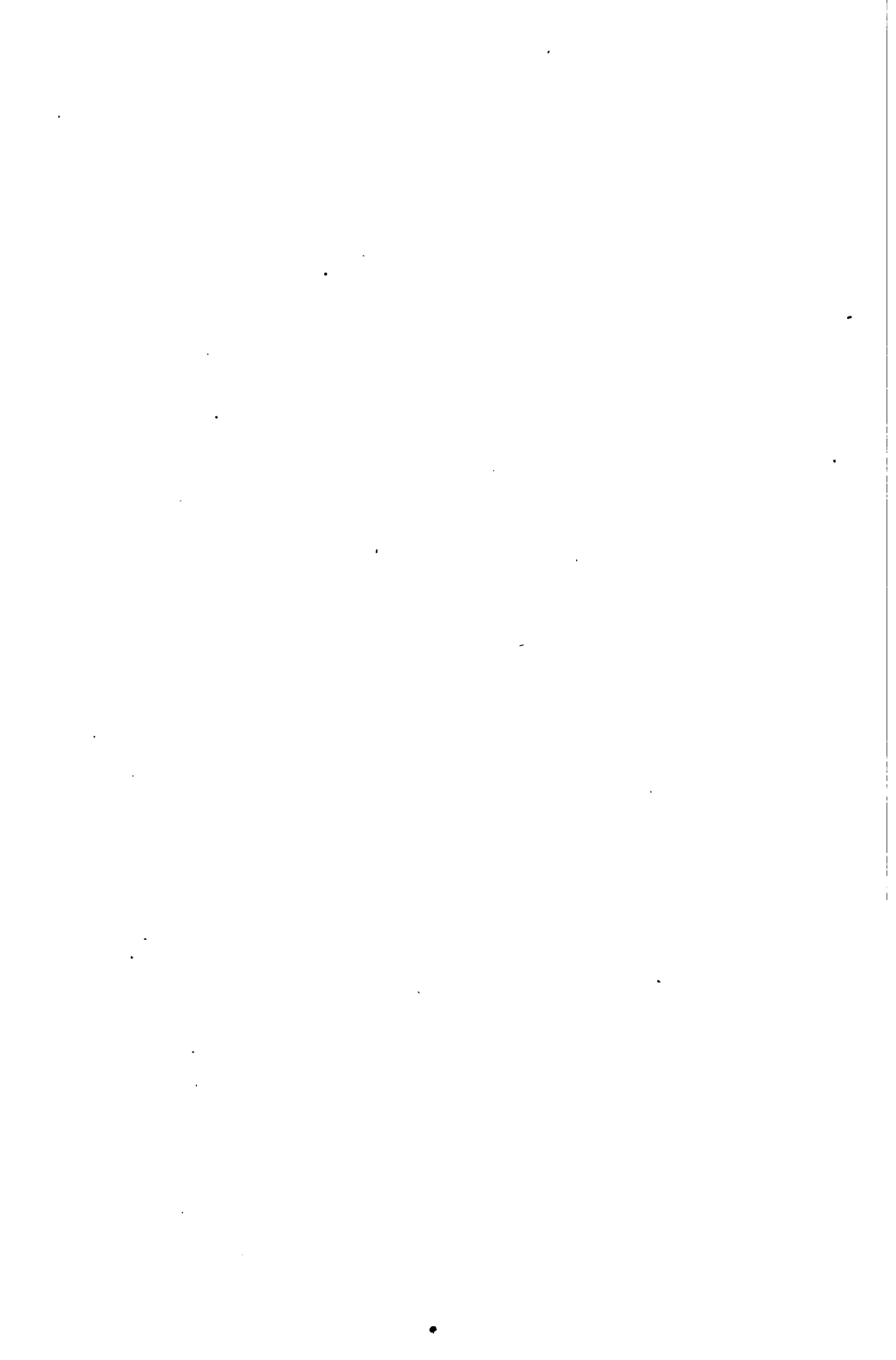
§204. ERITH MARSHES.

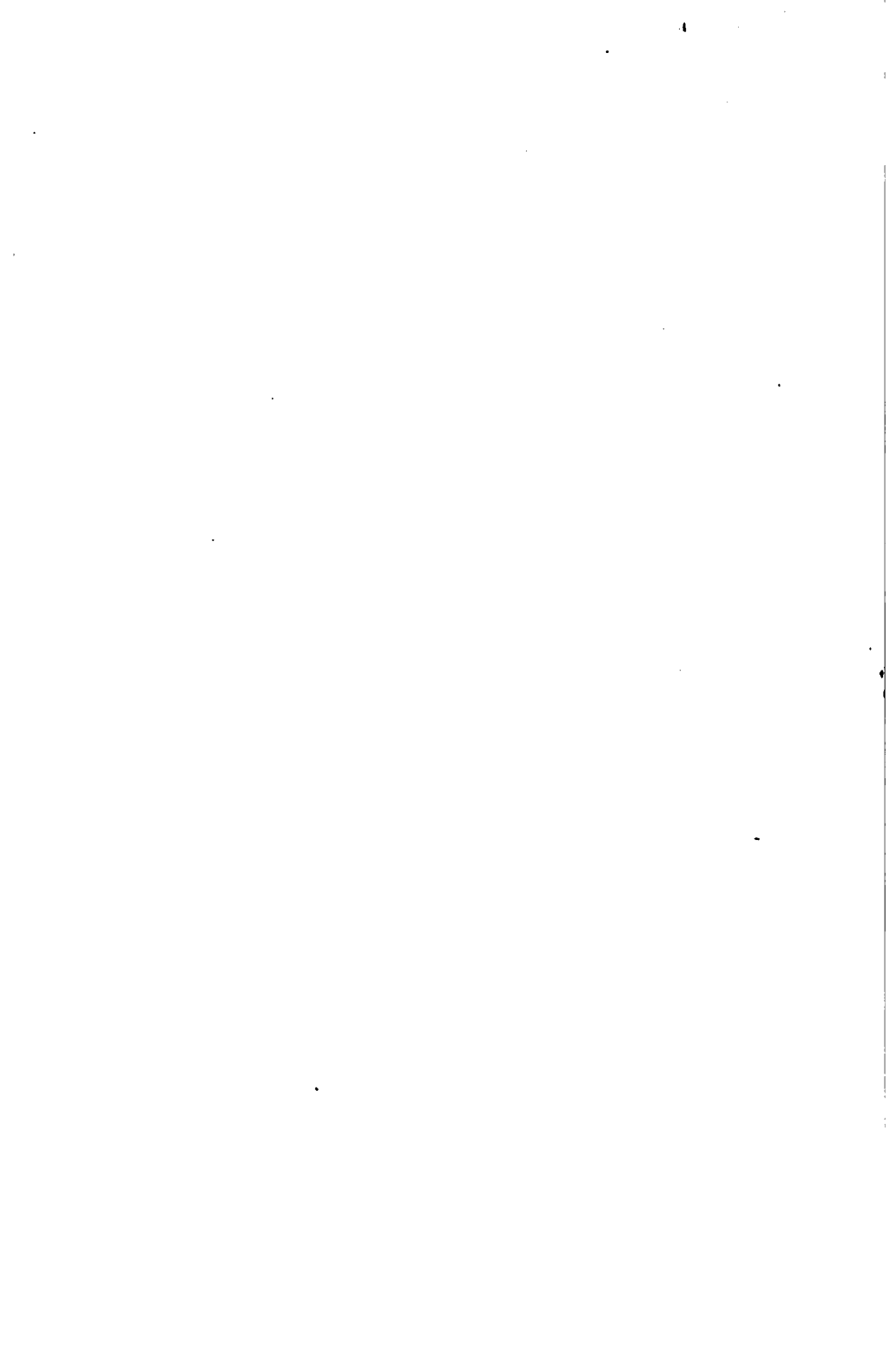
§205. BY INVERORAN.

206. ISLEWORTH.

THE END.

* * *The FINE-ART SOCIETY have for Sale impressions of
the majority of Mr. Haden's Etchings.*





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